1: Staden--136 (1553-54) 1928 Tupinamba
116, 291, 302

"They go naked, both young and old, having nothing whatever to cover their shame, and they disguise themselves by painting."

1: Staden--136 (1553-54) 1928 Tupinamba
116, 302

"They wear no beards, but pluck out the hair by the roots as soon as it grows."

1: Staden--142-143 (1553-54) 1928 Tupinamba 1-2
116, 302

"Of the manner in which the men adorn and paint themselves, and of their names.

The men have a bare space on the head with a circle of hair round it like a monk. I asked them frequently from what they took this fashion, and they told me [143] that their forefathers had seen it on a man called Meire Humane, who had worked many miracles

among them, and this man is supposed to have been a prophet or one of the Apostles.(77)"

"77. This is an interesting reference to the story of St. Thomas the Apostle in America. The early missionaries inferred from the presence of certain objects having the form of the Cross, as well as from certain answers to their enquiries, that the Christian religion had at some remote time been preached in America, and it was argued that St. Thomas had passed the Pacific and had preached the Gospel there. See E. J. Payne, History of the New World called America, Oxford, 1899, II, p. 91. The whole subject is treated, rather uncritically, in P. de Roo, History of America before Columbus, 1900, I, ch. ix. Hans Staden may have read the story in a very early report from the New World written apparently by a German merchant who sailed with the Portuguese, and printed at Augsburg in 1514. See New Zeutung auss Presillanndt, Facsimile einer handschriftlichen 'Neuen Zeitung' aus dem Anfange des 16 Jahrhunderts, ed. by Dr. Konrad Haebler (Dokumente des Zeitungswesens, No. 5), Leipzig, 1920. Also K. Haebler, Die 'Neuwe Zeitung aus Presilg-Land,' im Fürstlich Fugger'schen Archiv (Zeitschrift der Gesellschaft für Erdkunde zu Berlin, Bd. XXX, 1895, No. 4), Berlin, 1895."

1: Staden--143
116, 302, 412

(1553-54) 1928

Tupinamba

"I asked them further how they contrived to cut the hair before the ships brought them scissors, and they told me that they used a stone wedge with another instrument underneath and so cut off the hair. The bare space in the middle they make with a scraper of transparent stone which they use frequently for shearing. They have also a thing made of red feathers called Kannittare, which they bind round the head."

'1: Staden--144 (1553-54) 1928 Tupinamba
116, 302

"They paint themselves black and decorate themselves also with plumes of red and white feathers which look very gay when mixed together. They stick them also to their bodies with a substance when they wish to feather themselves, and the feathers adhere to it. They paint also one arm black and the other red, and adorn the legs and body in the same manner."

1: Staden--145 (1553-54) 1928 Tupinamba
116, 302

"Concerning the adornment of the women.

The women paint their faces beneath the eyes and also the whole body in the same manner as the men. But they allow their hair to grow long like other women. They have no special adornment, but they have holes in the ears from which they hang ornaments about a span long. These are round and about as thick as a thumb, and they call them in their tongue Nambibeya. They make them also from shells called Mattepue."

1: Staden--168
116, 137, 302

(1553-54) 1928

Tupinamba

" An account of certain trees in the country.

There are certain trees called by the savages Juni Papeeywa,(97) whereon grows a fruit not unlike an apple. The savages chew the fruit and press the juice into a vessel, and paint themselves with it. When it spreads on the skin it looks at first like water. Then, after a time, the skin becomes as black as ink, and so it remains until the ninth day when it disappears, but until then it cannot be removed, however much the skin is washed with water."

"97. The Papaw Tree (Carica Papaya), generally called Mammoeira from the fruit Mammão being shaped like mammæ [R. B.]. The writer of the Treatise of Brazil, Purchas (reprint), XVI, p. 473, calls it the Janipaba tree:'Of this fruit is made a blacke Inke: when it is made it is white, and annointing themselves therewith it stayneth not presently, but within a few houres the partie remayneth as blacke as any Jeat."

2: Thevet--152
116, 302

(1555) 1878

Tupinamba

They pull out any hair growing on their bodies with their nails. The women shave the eyebrows of the men with a grass which is as sharp as a razor. They also remove the pubic hair and beards. For quite a time they have known how to make a sort of tweezers with which they pull out their hair.

They cut their hair like monks, not below the ears. They shave it on the forehead, explaining as I heard from a little king, that if they had long hair and a beard they could be more readily caught by their enemies.

2: Thevet--155-157 (1555) 1878 Tupinamba
116, 302

Genipat is a tree that the savages hold in great esteem because of its fruit, which is called by the same name. It is not good to eat, but has another practical purpose... out of the juice they prepare the pigment with which they stain their bodies.... They chew it, then they take it out of the mouth and squeeze it between their fingers to extract the juice as if it were a sponge full of water. This juice is just as clear as the water in a fountain. When they kill a prisoner, or celebrate some ceremony, they wet their bodies with this liquid. The longer it dries the darker it becomes. The color is almost indescribable, rather between black and blue, reaching its proper shade when it has remained on the body for two days and dried entirely.... The women smear themselves with this color more often than men.

2: Thevet--157 (1555) 1878 Tupinamba
116, 302

If the men are invited to a feast by friends who may be from ten to twelve leagues away, before leaving their villages they peel some tree whose inside is red, yellow or some other color and chop the wood. Then they extract the gum of a certain tree, which they call usub and smear their whole bodies with it. They glue the chopped scraps of wood on the sticky rosin.

Others, instead of this chopped wood, glue feathers of different colors, with the result that some of them appear as red as fine scarlet, etc. Round their heads they wear splendid diadems.

2: Thevet--167 (1555) 1878 Tupinamba
116, 302

They paint each other. The women paint the men, drawing a great many figures, waves and other angular designs. The women paint their legs and from afar they look as if they were wearing beautiful fine black wool hose.

4: Léry--I, 124 (1557) 1880 Tupinamba
116, 302

From childhood males have their hair clipped short, from the top of the head to the forehead, like a monk's tonsure; and behind in the fashion of our ancestors and of those who allow their hair to grow, they part their hair on the neck.

4: Léry--I, 135 (1557) 1880 Tupinamba
116, 302

Designs are painted on the women's cheeks: red spirals and lines across their eyebrows and over the eyelids.

6: Abbeville--267-267v (1611) 1614 Tupinamba
116, 302

They have the custom, men, women, young and old, of pulling out the hair all over the body, enen the eyebrows and beard, everything except the hair on the head which they retain curiously enough, having naturally thick hair and not frizzy like the Negroes. [267v]

As for the men, they cut their hair relatively short in front, clip it square across the forehead and are very careful in lifting it up. They let their hair grow relatively long behind, also over the ears and temples, and they clip the ends in a semi-circle as was the fashion of the Ancients here.

The women have long hair reaching to their waists, and they wear it hanging loose; when they work, they collect it up and tie it around their heads with a cotton string. They comb it carefully, and every morning they wash their hair, rubbing it with oil and voucou. To remove the grease they use a root called ouäpacari, which is soaked and squeezed, and gives a foam as white as soap. With it they clean their heads, their hair and all else.

6: Abbeville--271v-272v (1611) 1614 Tupinamba-1-2
116, 302

...They usually...paint their faces and all their body with many colors. Sometimes you can see them with their faces entirely checkered with red or black paint. Sometimes they only paint one side of the face, half of the forehead and the opposite cheek, leaving the rest its natural color. You may see their bodies covered with various figures in front and behind, from the head to the knees, as if they were dressed in a Pantalon dress made of black satin, figured and lowcut, having the hands and legs all blackened with the juice of iunipap [AM: genipa].

They are not always painted and decorated with figures, only when it seems fitting to them: some are more inclined to it than others. It is generally the girls who like to brightly color and paint their bodies in various ways according to their fancy.

They do not always paint themselves but help each other, [272] and draw the figures on each other. Girls are the more experienced and ordinarily do the job. Though they have never learned to paint, you would be surprised by the variety and excellence of the drawings which they trace on the bodies.

You may see a young man standing with his hands at his side, beside him a girl, kneeling or squatting, with a couy (kind of vessel made of half of a fruit) in which she has the pigment, holding in her hand a piece of pindo, which she uses as a brush and with which she draws lines on the body as straight as if she had a ruler, and with the skill of a painter, so that though she traces the figures which she fancies, you never see one line cross another.

6: Abbeville--271v-272v (1611) 1614 Tupinamba-2
116, 302

There are women, nevertheless who hold a mirror in the left hand and with the other paint their face with a fine section of pindo, drawing [272v] fine lines of iunipap along their brows where they have plucked the hair: They spend much time doing this, esteeming it very fine to be so decked out.

8: Soares de Souza--313 (1570-87) 1851 Tupinamba
116, 302

When they are unmarried their mothers paint them, and after marriage their husbands, if they like them much. The women are depilated of all hair. The hair is pulled from the men's bodies by other women. These women also take care of their hair so that it will be long, thick, and black. They smear it with oil extracted from wild coconuts.

8; Soares de Souza--320 (1570-87) 1851 Tupinamba
116, 302

They make fillets like galloons and some bigger with which they tie up their hair.

9: Cardim--422-423 (1583-1601) 1906 Tupinamba
116, 302

"To make themselves gallant they use divers inventions, painting their bodies with the juice of a certaine fruite wherewith they remaine black, making in their bodies many white stroakes, after the fashion of round hose, and other kinde of garments. They enplume themselves also, making Diadems and Bracelets, and other very fine inventions they esteeme very much all manner of [423] fine Feathers: they let no haire grow in the parts of their body, but they pull them out, onely the head excepted, which they cut in many fashions, for some weare them long with a halfe Moone shaven before, and they say they tooke this use from Saint Thomas, and it seemeth that they had certaine kinde of crownes and circles that they seeme Friers: the women all doe weare long haire, and ordinarily blacke, and the haire of the one and of the other is smooth: when they are angrie they let their haire grow long: and the women when they mourne, doe cut their haire, and also when their husbands goe a farre journey, in this they show their love and loyaltie to them: the vanite they have in their poling is so much, that by the head the Nations are knowne."

11: Vaz de Caminha--15 (1500) 1938 Tupinamba
302

"And others were there whose bodies were quartered in colour, that is half of them their own colour, and half in a bluish-black dye, and others quartered in checkered pattern."

11: Vaz de Caminha--18 (1500) 1938 Tupinamba
302

"This one who was telling them to move carried his bow and arrows, and was painted with red paint on his breasts and shoulder blades and hips, thighs, and legs, all the way down, and the unpainted places such as the stomach and belly were of their own colour, and the paint was so red that the water did not wash away or remove it, but rather when he came out of the water he was redder."

11: Vaz de Caminha--20-21 (1500) 1938 Tupinamba
291, 302

"There were also among them four or five young women just as naked, who were not displeasing to the eye, among whom was one with her thigh from the knee to the hip and buttock all painted with that black paint and all the rest in her own colour; another had both knees and calves and ankles so painted, and her privy parts so nude and exposed with such innocence that there was not there any shame."

11: Vaz de Caminha--24 (1500) 1938 Tupinamba
302

"All of them have their foreheads from temple to temple painted with a black paint, which looks like a black ribbon the breadth of two fingers."

12:Magalhães de Gandavo--88-89 (1576) 1922 Tupinamba
116, 302

"They are also accustomed to pull out the beard, and they do not allow hair to grow on any part of the body except the head, and even on the lower part of it they pull it out. The women prize their hair highly, and wear it very long, clean and well combed, and most of them wear it braided. Both the men and the [89] women are accustomed at certain times to stain themselves with the juice of a certain fruit called genipápo, which is green when it is squeezed out, but after they put it on their bodies and it dries, it becomes very black, and, however much they wash, it will not come off for nine days."

26: Thevet--242 G-3 (1955) 1928 Tupinamba
302

...these prisoners are seated, their hair shaved off in the front and blackened with genipap all over the face and entire body. Being thus blackened, their master has most of the older women come, and makes them blacken with genipap in the presence of the said prisoners.

26: Thevet--243 G-3 (1555) 1928 Tupinamba
302

That same morning, just as the prisoners and women were blackened, likewise the men destined to be sacrificed, were blackened in a lodge for the same reason. They were covered with gum, and many red feathers. The face was not covered with plumes, only with gum, and over that a spot of well-beaten partridge-egg having a grayish-green color. They were very grotesque to see. In their heads were also lovely plumes, attached with wax. There were also some women who dressed the same, except that they had no feathers in their hair.

1: Métraux--332 E-5 (1929) 1930 SF10 Chiriguano SF10
Guarani SM4
Tupinamba SO9

/466 cont./

Chapter XI

Combs

C 302 G T [302] C [177] Formerly, at the time when they carried out the conquest of their present territory, the Chiriguano wore a tonsure after the fashion of their relatives in Paraguay and the coast of Brazil, the Guarani and Tupinamba, who shaved the whole anterior part of the skull with a bamboo chip /467/ (see Métraux, 2, pp. 181-185) (1). Later, probably under the influence of the Chané or the Quichua /Quechua/, the Chiriguano abandoned the tonsure and let their hair grow, letting it fall over the nape of the neck and the back. They were content to cut it on the forehead from one temple to the other.

1. Annuae litterae, page 407: "Cultus eorum singularis valde, coronis in modum nostrorum Sacerdotum utuntur, reliqui vero capilli ad ulnam circiter dimidiam pendent a tergo; corpora utplurimum variis depingunt coloribus."
(Their appearance [to the Chiriguano] is truly singular. They make use of a tonsure similar to that of our priests, and others let their hair hang down their backs to the length of an aune and a half. They dye their bodies with various colors.)

C 302 198 This hair style, still common in the last century, is tending to disappear in turn. The only ones who have remained faithful to it are a few old men and the inhabitants of several villages lost in the valleys of the upper Pilcomayo.

C [291] [648] The Chiriguano who continue to observe the old style knot their long hair around their heads and hide it under a hat or a kind of turban when they go to work among the white men, for fear of being ridiculed.